

# THE SCHOOL ARTS BOOK

Vol. IV

FEBRUARY, 1905

No. 6

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## BIRD STUDY IN THE SCHOOLS

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WHEN Alexander Wilson, the father of American ornithology, was preparing himself for his great task, he earned a scanty living by teaching a little school on the banks of the Schuylkill. Crows, hawks, owls, opossums, squirrels, snakes, and lizards shared his room, many of them no doubt brought to him by his sympathizing pupils. "One of my boys," he wrote to a friend, "caught a mouse in school, a few days ago, and directly marched up to me with his prisoner." Imagine, if you please, the opportunities which a nature loving boy would find, in this bare room, to learn from his master, not only the names of the birds in the woods that lay so near, but better still the love for all beautiful and noble things that lay in the poet-teacher's heart.

It would be easy for any of us to interest our children in the birds about us, if we taught in such a schoolhouse, where the drumming of the partridge came in on the May air through the open windows. Yet the interest in wild life must be in our heart before we can rouse the kindred spark in that of our pupils. It is a commonplace that country people often know little or nothing of the interesting life about them; it is only the excep-

tional farmer's boy that "hears the woodcock's vesper hymn."

If we are fortunate enough to find our work in a country schoolhouse, let us make the most of our opportunities. The trees about the building will be the homes in summer of orioles and vireos, the halting-places in spring and fall of sap-suckers and migrant warblers; in winter their branches should be the dining-table of chickadees and nuthatches, attracted to the bones or suet that the pupils have hung up. The winter woods should furnish us with disused nests, of which the resourceful teacher will before long have a little collection. Such nests may be kept in empty shredded wheat boxes, with a square hole cut in the top, and the name of the finder and the situation of the nest written on the side.

But the teacher in the city! How can one teach birds where only English sparrows abound. And yet Bradford Torrey found some seventy different kinds of birds in the Boston Public Garden. "Eyes" will find Peabody birds where "No Eyes" sees only English sparrows. But at best, except for occasional trips to the great parks, the city teacher must rely on mounted specimens, pictures, books, and best of all on the contagion of enthusiasm, to awaken or keep alive the hunger for wild life that each city child inherits.

With many teachers Nature Study is necessarily a matter of routine. It is useless to expect that

every teacher will feel a passion for each of the four or five studies which she is often called upon to teach. With many others who find their own interest strongly aroused, the difficulty lies in lack of knowledge. I think it is better in such a case for the teacher frankly to admit that she is only a learner and to let children and teacher learn together. The teacher always has the advantage of books of reference by which she can check many errors.

My own practice is to begin in February to interest the children in the approaching return of the migrants, "the happy birds, that change their sky to build and brood." In default of any school collection, either of skins or of mounted birds, I should buy for the first month Perry pictures of the robin, the bluebird, the red-winged blackbird and the crow blackbird. Let the children note their differences, in color and in size, and gather either from their own or from their teacher's experience, or from books, something of their feeding habits and of the places to which they resort. Let the teacher read to them Lowell's

"Fust come the blackbirds clatt'rin' in tall trees,  
An' settlin' things in windy Congresses,—  
Queer politicians, though, for I'll be skinned  
Ef all on 'em don't head aginst the wind."

In March, if the pupils can get into the country at all, have them report the first arrivals. Keep the list on the board, with the names of the children

who record the birds. Make every effort to encourage care and to discourage the natural temptation to report a bird on insufficient evidence in order to get ahead of the others. Tell the pupils that for years ornithologists refused to credit records that were not accompanied by the dead bird as proof, but that now if Mr. Bradford Torrey says that he has seen a certain bird, no matter how rare or hard to identify the bird may be, every one believes him. For, though he has never used a gun, his reputation for painstaking accuracy and his desire to add only bits of truth to the sum of our knowledge have become well-known.

In *Bird Lore* (Vol. III) may be found the dates when birds arrive in the latitudes of Boston, New York and Washington. The teacher should be familiar with the order in which the birds appear, and if a pupil reports an oriole in early April, she might ask him whether it is more likely that a mistake has been made by Nature, with her centuries of training, or by the pupil with his few months. The Bird Charts issued by the Massachusetts Audubon Society, the travelling libraries and lectures loaned by the same society, the little book which Mrs. Wright has written for the Connecticut Society, all these helps should be made use of. *Bird-Lore* prints the names and addresses of the secretaries of all the Audubon Societies; each of them will gladly give help or advice.



Thirty years ago the following sentences were written by a lover of birds in Cambridge. "As soon as a boy can shoulder a gun, he goes out day after day in his warfare of extermination against the feathered race. He spares the birds at no season and in no situation. While thus employed he is encouraged by older persons, as if he were ridding the earth of a pest." Such statements would be gross exaggerations to-day, and the change is largely due to the work done by the teachers of nature-study in the public schools. There is still much to be done. Our ancestors were forced to fight so hard against the wilderness that they were naturally unable to see in it the charm that we now find. The generations growing up to-day have in their hands the future of our forests and of our wild-life. If they can be taught to love birds, flowers and trees, the love of these simple and beautiful things will leave less room in their hearts for the greed of gain and the pursuit of worldly pleasures.

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## RELATIONSHIPS IN GROUPING.

THE world is full of inconsistencies. For this reason how goodly seems a perfectly consistent thing. A chance to develop a perpetual feast in this respect is evident in the field relating to the selection and arrangement of objects used as models in pictorial and decorative art. But the element of consistency in this part of our work is usually entirely ignored.

The personal reaction known as "pleasure through Beauty" must have its inception in a series of consistently related stimuli. Whatever of objective or subjective material tends to disorganize or destroy the nature of this reaction goes just so far towards defeating our aim in art teaching. Our aim is the development of the instincts to recognize, to love and to use the beautiful.

How often do we meet such combinations as this,—a greek vase, a beerstein, the human skull and an onion! Each of these objects has, besides its form and colors, a certain meaning or significance. This meaning or power to arouse certain associations in the minds of different individuals is sometimes called the content of the object. Wherever there is an obvious discord in the nature of the objects, there must be a corresponding discord in the feelings they arouse in the mind. And thus their pictorial or decorative expression must show the same inconsistent element. That such an inconsistency exists in the group just outlined is too

apparent to need demonstration ; and yet, the onion and the peach, the pipe and the vase, Christian symbols and Pagan ideals are grouped and copied for their shape or their color ignoring the element of content altogether. "Consistency in content" is the first element in any pure art expression. This truth must be recognized in the elementary as well as the academic art school. A finely discriminating sensitiveness to this element comes by systematically using those things which express this harmony in content or spirit. See Supplement, illustrations A and B. Of course we must meet the hackneyed excuse of "There is so little available material and I am only teaching one thing in this exercise, hence it makes no difference what particular faults the material has." The question is not how much nor how many things at a time. It is a question of how perfect the illustration and how well it serves its purpose without destroying the effects of past teaching.

The objective side of this problem deals with the relationships in form and color of the objects to be grouped together. On the side of form we must reckon mainly with related sizes, shapes and the kinds of movement resulting from given combinations of objects with each other and with the background, when an enclosing form is used. With the selection and distribution of color are concerned the questions of hue, value and intensity relations. The problem

of decorative color is however entirely eliminated from this discussion.

The other day a class was drawing from a group consisting of a japanese lantern and an ordinary "salt-shake." The result was placed within an enclosing form and treated in a semi-decorative manner. Clearly these two objects are inconsistent in their sizes and the possibility of harmonizing them in this particular is very remote. On the other hand the general shape of the two objects is sufficiently similar to be consistent, and not so nearly alike as to be monotonous.

Lines are either straight or curved. Upon the kinds of lines all objects depend for their shape and the general character of their contours. A cube is bounded by all straight lines, the orange wholly by curves. A two-inch cube and an orange are consistent in their size relation while in shape they lack any common element through which they may be related. Objects are harmonious in shape when the line motifs of the one are found, to some extent, in the others. The question of selection involves these facts of form relation second in importance only to content. See Supplement, illustrations C, D, and E.

The arrangement of the objects chosen recognizes also the relationships of form and size, and whether the work is pictorial or decorative, the purpose is to produce a feeling of unity of parts.

There is to be made a whole in which there is a principal thing, one of greater interest than any other, and one or more subordinate and consistently related things. In establishing this sequence of principality and subordination the active principles of movement and balance are our guides. It is not our purpose to develop these principles here but to suggest one or two type facts.

Any arrangement of material which creates line or spot movements, drawing the attention away from the central interest or out of the sphere of the group, destroys the unity. The creation of several strong counter movements gives the appearance, at once, of disturbance, and the unity is threatened by disruption. On the other hand the development of movements which draw the attention consistently towards the central interest tend to produce a unity. Another strongly unifying feature is found in coördinating or simplifying the movements both in number and in kind. These and kindred facts should be borne in mind even in the simplest arrangements for pictorial groups in the grammar and high schools. See Supplement, illustrations F and G.

For the sake of "good example" and its positive effects upon pupils, consider in the selection of every group a consistent variation in content, in size, in shape and in tone quality. In the arrangement of these objects have clearly in mind the active principles of form, size and tone relation as expressed

in terms of movement and balance. If the work is pictorial, the pupil has a problem there worth his attention. If decorative in treatment the more subtle relationships of conventionalization in form and color have a basis of right relationships in motifs with which to work.

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Roots, wood, bark, and leaves singly perfect may be,  
But clapt hodge-podge together they don't make a tree.

*Lowell*

## THE MAKING OF A VALENTINE

"Hoar-headed Time was never young;  
And Love on earth can ne'er grow old;"

THE custom of sending the valentine as a symbol of love or friendship, is rooted in tradition, and endeared by memory, and seems likely to be perpetuated as long as the qualities which it symbolizes shall endure. Let us hope that the comic valentine of the objectionable sort which owes its existence to a feeling of malice or spite will soon pass away. Who has not been in a shop at this season and watched the children and listened to their eager comments as they inspect the stock? Usually, be it said to their credit, the pretty Valentines are first examined; but the comic variety, always prominently displayed, soon attracts attention. Then we hear something like this: "Oh, see that one! Isn't this funny?" followed by the almost inevitable word, "My, I'd like to send that one to Jimmy." Although this child means no harm, he is not doing as he would be done by. There is no spirit of love or friendship in this desire to give "Jimmy" a little pain—or annoyance to "pay him back" for some grievance, real or fancied, by ridiculing some weakness or peculiarity of his.

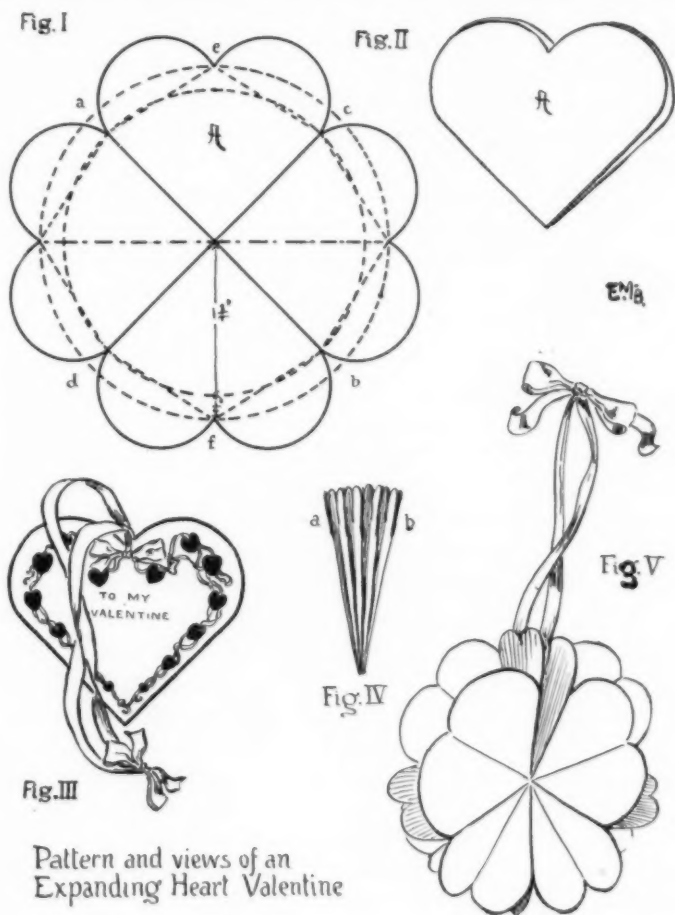
If we wish to preserve a quaint old custom without blemish, it will be well to correct this tendency by giving the children an opportunity to make something good and by holding them to the making of something simple. I believe that the taste for ugly,



over-ornamented, too elaborate things is acquired rather than natural, Whistler in his "Ten O'clock" to the contrary notwithstanding.

In our schools it has been the custom to set apart a portion of the afternoon of February fourteenth and devote it to the distribution of valentines which have previously been posted in a box placed in the room for that purpose. Hence, earlier in the month time is devoted to the charming task of making valentines. The word alone is a magic talisman. No effort need be made to arouse interest in Valentines. The conditions for work along this line are ideal. Last year we began by showing the children a beautiful hand-made Valentine, and when they saw what they were to make one boy exclaimed, "If I can make one as good as that, I won't be ashamed to give it to anybody."

The time has been when a home made article was regarded with scorn. Possibly the fact that the maker sometimes took less pride in it than he ought and that consequently the work was botched and faulty, may have accounted in some measure for the reproach, but more likely it was because of the foolish American habit of associating hand work with poverty. I was glad, therefore, to hear this boy's comment, for it showed that he too, like Giotto of old, had been freed from the bonds of conventionality, had learned to appreciate the value of handicraft, and had come to feel a spirit of pride in the work of his own hands.



Pattern and views of an  
Expanding Heart Valentine

The Valentine here illustrated was made by pupils in the seventh and eighth grades, but might be attempted in a good sixth grade, although if the work is to be valuable educationally it must be well done, the children must not be "ashamed" of the results.

The construction was dictated, but the children decided upon their color schemes and planned their decorations. It will be necessary to draw four sections like figure 1 and tint them on one or both sides, as desired, before cutting out the piece following the edges of the semi-circles. At this time the color scheme of the whole must be planned. Any harmony which they have studied may be chosen, or very light tints of almost any colors will be pretty. One all in tints and shades of violet, the color of faithfulness, would be exceedingly appropriate and beautiful. All the sections might be tinted alike or the whole could be made to resemble a flower by using a graded wash, placing the dark at the edges and grading the color to light at the centre. The decorations for this might be in a shade of violet picked out with gold which, if used with discretion, imparts a pleasing finish. Many different color schemes will, of course, suggest themselves.

After the tinting is finished, and the sections cut out, they must be carefully folded. Bring a over to b, and c over to d, but fold e over to f in the opposite direction, so that the whole will fold up

as indicated at figure 2. Upon the heart shaped surface, face A, paste the corresponding surface of another section, placing the edges evenly and leaving the parts folded. Paste the third section upon the second and the fourth upon the third in the same way. The front and back may now be decorated with hearts and arrows or other symbols. The children will need to plan this carefully on a separate piece of paper before placing it on the Valentine. When completed, verses or salutations may be printed on the leaves inside. A little girl in a second grade when asked to give a verse appropriate for such a place in the Valentine, stood and said,

"The rose is red,  
The violet's blue,  
Pinks are — pinks are — red  
And so are you."

The humor of this was hardly appreciated by the children. The children liked best,

"Love is like a river,  
Swelling as it goes;  
Like an open giver,  
But the richer grows,  
So to thee, my darling,  
My love forever flows."

When the verses are complete, the Valentine may be finished by fastening a tiny bow of ribbon on the front and back as shown in the illustrations (compare figures 3 and 5). Take care to leave the

connecting ribbon (eight inches or so) sufficiently long to admit of the expanding of the hearts. If then the front and back, a b, figure 4, be revolved in opposite directions about the point of the hearts until they meet the Valentine will be expanded (figure 5) and the hidden verses revealed. When all the Valentines are expanded the usually prosaic schoolroom presents a brilliant appearance. It seems filled with innumerable butterflies, crowded together in happy groups upon the desks.

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## BENT IRON

**F**OR training the eye to recognize beauty of line, and the hand to produce beauty of line, there is, probably, no three-dimension medium of greater immediate value than iron tape. The tools required are so few, the materials so inexpensive, the processes of construction so simple, the results so easily obtained and so attractive, that Venetian Iron, or Bent Iron, as work with iron tape is popularly called, would have had a recognized place in our manual arts courses long ago, had it not been for the fact that it is the most dangerous medium yet discovered. For producing useless ugliness it must be reckoned as more potent than "fancy work," "china painting," "burnt wood" and "raffia weaving," for the results are, alas, less amenable to the kindly offices of time and chance. The hideous bent iron forms constructed by the amateur defy dust, accident and even fire; once made they persist like a wire mousetrap.

But the teacher ambitious to give to his pupils the best possible all-round training, will not ostracise bent iron because of its "fatal facility." He will eschew its evil and hold fast its good. He will admit the truth of the nine points in its favor\* and make use of it upon occasion; but



\*See next page. The illustration here is from a piece of genuine Venetian Iron work from Venice.

he will also condemn forever nine tenths of all bent iron things ever made.

The ugliness of bent iron work is due to a disregard of the principles of design and the laws of construction. Bent iron is not an appropriate material for such objects as glove boxes and photograph frames.<sup>†</sup> It is too frail for large objects like lamp stands, and too obdurate to be combined agreeably with paper, silk, or thin wood. The iron tape bends so easily that long lines are impossible without frequent braces, offshoots, clasps, angles, and this leads to a complexity of treatment which in large objects bewilders and vexes the mind, and violates the law of simplicity. Of all the geometric elements of design the spiral is at once the most beautiful, the most individual, the most exacting, and therefore the most difficult to manage. It is, unfortunately,

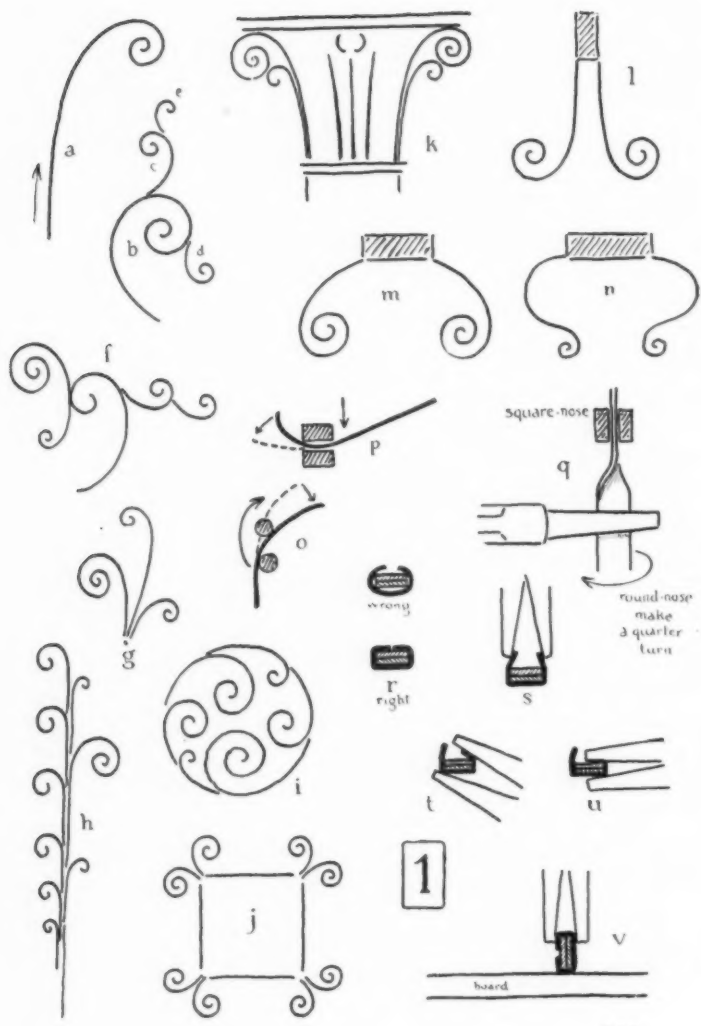
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\*The nine points are as follows: 1. It is within the child's power. 2. It excites and sustains interest. 3. The results are of use. 4. It gives respect for finished work. 5. It trains to order and exactness. 6. It allows of cleanliness and neatness. 7. It cultivates a sense of beautiful form. 8. It is not unhygienic. 9. It gives dexterity. These are taken from a little handbook by Robert M. Smith, Supervisor of Manual Training, Chicago, published by Orr and Lockett, 71 Randolph St. Price 25 cents. It contains price lists of tools and materials, and detailed instructions. The only serious defect in the pamphlet is that of the twenty-five designs given not one is beautiful and only two or three are endurable. Most of the designs are taken bodily from Mrs. Binns' Progressive Exercises in Bent Iron Work, published by Newman & Co., London. The designs in Cassell's Manual on Bent Iron Work, by Hasluck, and in the Metropolitan Handy Series quarterly on Venetian Iron Work, are equally bad.

† Venetian Iron Work contains thirteen designs for frames. Mrs. Binns' book contains thirteen designs four of which are for frames. Cassell's Manual has a chapter on Photograph Frames with four designs, all bad.



the element most easily made in bent iron. The tyro, grasping one end of the tape with his pliers and the other with his fingers, can wind a pretty spiral the first time he tries. His success flatters him, tempts him, ruins him. The spiral is the very siren of art, a Circe among the elements of design. And yet bent iron designs are usually made up of spirals. The eye is utterly confused thereby. The mind actually reels from part to part. This is due largely to the disorderly arrangement of the spiral curves. The mind does not object to complex arrangements if they are orderly and appropriate to the occasion. The spiral always suggests movement, growth, either from the center outward or from without inward towards the center, usually the latter, as shown at 1 a. Such a movement having been initiated by a spiral, as at b, should be accepted by all connected spirals, c, d, e. It should never be contradicted and opposed by connected spirals as at f. No matter how complex the form all connected spirals should be so related that the common movement appears to be from a point, g; from a line, h; or from a mass, actual or suggested, as at i and j. Violations of this law tend to destroy the unity of the design. Furthermore, the spiral, because of its suggestion of movement cannot be used indiscriminately as a means of support. In capitals, as at K, it is used to hide the actual working member, to throw an air of ease and grace over the hard fact of con-



structive necessity. Its use here is most happy, for the upward thrust of the vigorous stem of the spiral seems to actually bear up the superimposed weight without the slightest effort. But when the spiral is used as at l, m, or n, it gives a sense of insecurity. The mind feels instinctively that the slightest increase of pressure from above would spread the supports or crush them out of shape.\* Finally, it ought to be unnecessary to add, the adaptation of form to function, the economy of material, the fine proportions, the temperate and beautiful curves, which have always been characteristic of the best design, should be evident in all work in bent iron.

The making of objects in bent iron requires a judgment, an eye, and a muscular control not often found in children under twelve years of age. Such work would better be confined, therefore, to the seventh, eighth and ninth grades. Even in these grades anything like a "course" seems absurd. The chief point in favor of bent iron work is that it offers practically nothing to teach. It is almost pure application of principles taught in drawing and design, it is merely another medium of expression. Good curves are drawn in iron instead of graphite, construction is worked out in iron instead of in paper and card.

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\* Four manuals of bent iron work contain a total of eighty-five designs for objects having legs or feet for support. Of these eighty-five only four have any other form of support than this weak and unsatisfactory spiral.

The equipment consists of (1) A coil of Venetian iron 3-16" or 1-4" wide. Each coil contains fifty feet of tape and costs at retail about 25 cents. (2) A package of binders. A package contains one hundred and costs 15 cents. (3) A pair of flat nose side cutting pliers five inches long, costing about 50 cents.\* (4) A pair of round nose pliers, five inch, costing 25 cents. (5) A board, say a half inch thick, and eight inches square, upon which to place the work occasionally when fastening the binders. A hard wood board is best, but almost any will do. (6) A small three cornered file, costing 10 cents.

The points to be taught are merely such as a boy will discover for himself in ten minutes if he has the opportunity, namely:

1, That a "round corner" can be bent with round nose pliers, and a sharp square corner with square nose pliers.

2, That a curve may be turned by feeding the tape gradually between the jaws of the round nose pliers, twisting the pliers a little at every halting place (as at o, Plate 1, end view).

3, That a curve may be straightened by the use of the square nose pliers, held as at p (end view).

4, That the binders must be nipped in such a way that the corners remain square corners, r.

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\* Flat nose pliers may be had for 25 cents, but if the jaws have no cutters, a cutting tool will have to be added to the equipment.

How this is done must be learned by experience. The sketches at s, t, u, v, will suggest the successive positions of the pliers.

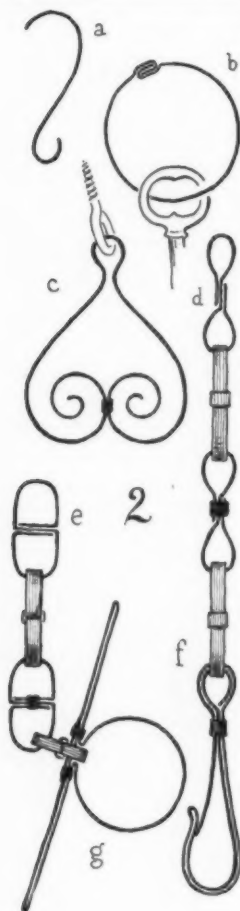
5, That the tape may be twisted as well as bent, q.

Objects suited to the material, simple in construction, usable, pleasing to the eye, related to the school and home needs of the child, are shown in the plates. While they do not constitute a course they have been arranged so that the first are the easiest to make.

**PICTURE HOOK.** Get a piece of picture molding. Cut a piece of tape three inches long. Use the round nose pliers to bend the hook for the cord. Bend the other end with the thumb and finger to fit the molding. Make a good, smooth curve without kinks. See Plate 2, a. This hook will support a small picture only. If a stouter hook is desired, cut a piece six inches long, bend it in the middle, squeezing the two parts closely together. Make the hook of this double piece and bind the two ends as shown at a, on Plate 3.

**KEY RING.** Cut a piece of tape five inches long. Upon each end make a hook like that shown on Plate 2 at b. This is easily done by working the hook over a little piece of tape placed crosswise near the end. Notice that one hook is the reverse of the other. When the two hooks are made, work the tape into a circle by bending it over the thumb, and snap the two ends together, sideways. What might be called a house key ring is shown on Plate 3 at b. In this case a half dovetail is filed on each end of the tape, and a binder is added to hold the two together and to cover the joint.

**CURTAIN RING.** A screw eye of small size is necessary. Cut a piece of tape eight inches long. Bend a spiral on each end, coiling towards each other. Bend the tape in the middle to bring the two spirals together to make a heart-shape. Put on the screw eye, starting



at the eye of one of the spirals. With the round nose pliers bend the tape to hold the screw eye in its proper place, see Plate 2, c. Bind the spirals together as indicated. This problem allows for wide diversity in treatment. Plate 3, c, shows a more complex design made from three spirals exactly alike, and a circumscribing circle with a loop for the screw eye. The beauty of this design depends upon the perfection of the spirals and the positions of the binders.

**DRAWER PULL.** Closely allied to the curtain ring is the drawer pull. It differs structurally only as required by the greater strain to which it may be subjected. Plate 3, d, shows one good form of draw pull. It is made of two pieces of tape, one eight inches long and the other six, a screw eye and two binders.

**CABLE.** Each link requires a piece of tape four inches long, and a binder, or for additional strength, two binders, or even three, on the cross bar. The bending for the link is shown on Plate 2 at e. If each pupil makes a link the entire cable is quickly constructed. Of course each link after the first must be added before the binders are in place.

**CHAIN.** Each link requires a piece of tape two and three-fourth inches long, and one binder, or for additional strength, two. The bending is shown on Plate 2 at d, and also on Plate 3 at e.

**BIT.** A bit strong enough for a rocking horse or a goat, or for use at the end of a dog





chain, or the chain for a rat trap may be made from one piece of tape ten inches long, and two binders. See Plate 2, g.

**SNAP HOOK.** A piece of tape nine inches long, and one binder will make this. Fold the tape so that one part is five inches long and the other four. The bend forms the end of the hook. Form the hook, bend the inner piece, the shorter one, to form the eye. Bend over it the other part to form the snap. Add the binder; put on two if greater strength is desirable. See Plate 2, f.

**CHAIN RING.** The chain ring shown on Plate 3 at f, requires six inches of tape and one, two or three binders as may be required. It is made after the manner of the cable link.

**COAT HOOK.** The coat hook, Plate 3, g, requires eleven inches of tape. Bend it upon itself in the middle. Form the hook from the doubled end, twist the tape to bring the inner edges uppermost, and bend the spirals. A round-head screw through the eye of each spiral will hold the hook in place upon the wall.

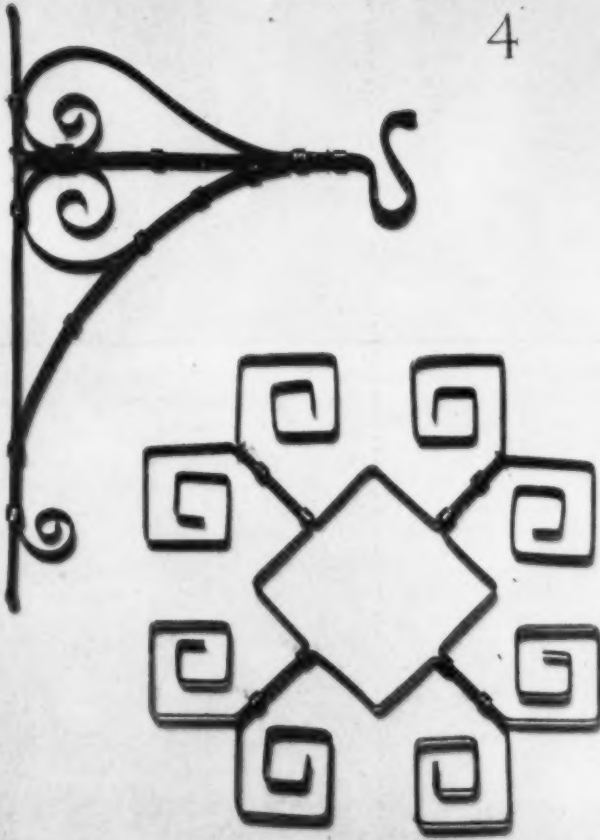
**WALL BRACKET.** Plate 4. Notice that this is double where strength is needed, and that the lines are arranged to give strength and support at critical points. The bracket is made of four pieces well bound together.

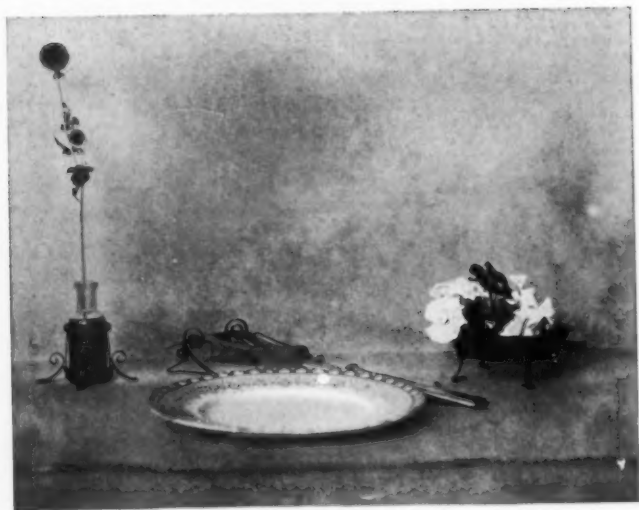
**TABLE GRILL.** Plate 4. This particular design is from Teachers' College, New York. It is made from four pieces of tape, each twelve and one-eighth inches in length, and eight binders. An accurate drawing of one quarter, full size, must be made, and the tape bent to fit the drawing, if a satisfactory result is to be secured. A half-dozen modifications of this square spiral or fret motive will give equally satisfactory designs.

**PEN RACK.** Plate 5. This should be designed, of one piece with one binder, to fit a given ink bottle. That shown in the illustration required thirteen inches of tape. The only new element involved is the half-turn of the tape to give the ascending sides.

**BRUSH REST.** Plate 5. This requires sixteen inches of tape and two binders. Begin in the middle and work both ways.

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Plates V and VI.

**KNIFE REST.** Plate 6. Made of one piece of tape seventeen inches long. No binders. Begin in the middle and work both ways.

**PANSY BOWL,** Plate 6. A bowl for holding pansies or other short stemmed flowers must be shallow, but as a rule, the effect is better if the flowers are not too near the table. Short legs for the bowl may be made from two pieces of tape seven inches long crossed at right angles in the center and held in place by means of a cross-shaped binder, which may be cut from thin hoop iron or brass, and filed into shape.

**ORIENTAL LAMP.** Plate 7. These may be seen in the mosques of Cairo, Damascus, Constantinople, etc. They consist of a suspended glass containing a little oil upon which floats a disk with the wick. The lamp shown in the plate is made from a jelly tumbler, and five pieces of tape, one forming the ring and four, clasped about a wrought nail, head downward, forming the hook and supporters. This type is capable of infinite variation.

**HANGING POT.** Plate 8. This also is made from a jelly tumbler. The four supporters interclasp at the top, inside the hook-cage. The supporters may be as wide as necessary to make room for the plant, and may be unclasped at the top if necessary to remove the glass.

**SUPPORTER.** Plate 6. The bottles used by the children for holding flowers to be drawn in the spring are often upset. They may be made to stand more firmly upon the desk by giving them a supporting framework of bent iron. The making of such a frame to fit a particular bottle is a problem demanding no little thought and skill. The supporter shown in the plate is composed of two rings of tape and four other pieces forming the braces. Six binders hold the whole firmly together.



**CANDLE STICK.** Plate 5. This is made upon a square stick of wood or metal five inches long. It is composed of four pieces of tape, each ten inches long, and a circle of tin an inch and a quarter in diameter, with a square hole in the center. Two binders hold the whole together.



**CANDLE BOWL.** Plate 5. This is made from a salmon can cut off by means of shears. Four slits are punched in the tin near the center, through which the four pieces of tape are passed to form the legs and the support for the candle. The handle is designed, from one piece of tape, to fit the forefinger and thumb used in carrying the candle about. Two binders fasten the handle to one of the leg pieces. This type also is capable of endless variety. The upper edge of the bowl may be cut and bent into many different attractive forms, and handle, legs, and support offer other opportunities for design.

"We ascribe beauty," says Emerson, "to that which is simple, which has no superfluous parts, which exactly answers its end." When we are content to give up "courses" in paper cutting, card construction, sewing, weaving, wood working, leather stamping, metal hammering and the like, and to use all these materials and processes when required and as required in our constantly enlarging school life, then one half the ugly and mis-

applied art will disappear. And when we teach more effectively the fundamental principles of design, and through more persistent practice of freehand drawing give our pupils a keener eye and a more obedient hand, then the other half of our school art will begin to take on the semblance of beauty. But beauty itself—ah, that is reserved for the masters.

HENRY TURNER BAILEY

Editor



## ANNOTATED OUTLINES

### FEBRUARY

#### REPRESENTATION OF COMMON OBJECTS

##### PRIMARY

**FIRST YEAR. A. Make drawings of common objects in school and home. Use colored crayons, chalk or the brush and ink. Make silhouettes.**

The free expression of last month is to become guided expression this month. The aim is to lead the pupil to select the best view of the object, the view which tells most, and to express that as truthfully as possible. The secondary emphasis should be upon proportion, relative width and height. Of the illustrations, a is by "Herbert" of "Eastern Avenue" school; b is by "Martha" from the same school; c came from N. Adams, Mass.; d is by "Leon," Boston Road, Springfield, Mass.; e is "anonymous."

**SECOND YEAR. B. Make drawings of common objects in school and outside school, such as implements, utensils, and furniture. Use any appropriate medium. Make silhouettes, especially in paper.**

The selection of the supreme moment in last month's work was a preparation for selecting the most important elements, in a given object, this month.

The children will decide without hesitation. For example, in drawing a basket the shape of body and handle is more important than kind of weaving. In the scissors the handles and blades and the screw are more important than the markings or the color.

Aim for correct proportions of width to height, relative sizes of parts. Any available objects are good subjects. Those shown at B are from the home. These are ideals toward which children should work.



**THIRD YEAR. C.** Make drawings of common objects, such as sleds, electric cars, locomotives, ships, etc., used in communication and transportation. Use any appropriate medium, especially the brush. Make silhouettes.

Again this month the aim is to express general appearances, but the general appearance of such objects as require more careful observation of parts. The general appearance of a tree in winter may be suggested without studying the details very closely, the representation of an electric car, for example, requires closer study of parts and relations. The drawings at C are the actual work of children: a and b from Springfield, c, anonymous.



### INTERMEDIATE

**FOURTH YEAR. D.** Make drawings from such objects as framed pictures, maps, windows, doors, etc., using pencil, brush and ink and water color, especially the latter. Give special attention to the laying of flat washes, different tones of one color (First mode).

The aim this month as last, is to lead to an appreciation of proportion, and the power to express proportions correctly and rapidly, without measuring. The new element is proportion in light and dark values. The values may be those





a



b



c



d

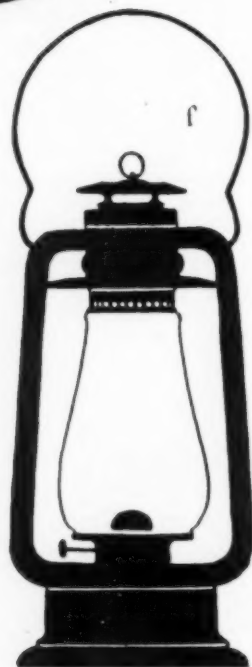


e

B



g



f





suggested by the object itself, or may be a scale of tones selected without reference to nature, as for example, at D c, the original of which was drawn in three tones of dull orange (brown).

**FIFTH YEAR. E. Make drawings from spherical and hemispherical objects, within an enclosing form, using pencil and water color. Color in complements, reciprocally keyed (Second mode).**

For suggestions as to a good method see last month's outline. Such objects as bowls, jars, vases, japanese lanterns and baskets are best for this grade. When a satisfactory drawing has been made in pencil it may be traced and colored. Select two complementary colors, suggested by the object, and subdue each by putting some of the other into it, until two harmonious tones are secured. Use the more attractive of the two for the object and the other for the foreground and, darkened, if necessary, for the background. Another good scheme is to use the darkest tone for the ground and a lighter note in the same scale for the inside of the bowl.

**SIXTH YEAR. F. Make many drawings from cylindrical objects, involving the representation of foreshortened circles at different levels. Finish with enclosing form, foreground, background, in related or analogous colors (Third mode).**

For suggestions as to method, see last month's outline. Such objects as glasses partly filled with water, bottles, cans with labels upon them, pails with hoops, measures with division marks, etc., are good subjects. The one new thing to teach is that changes in the level of a given circle mean changes in the apparent shape. When a correct drawing is secured it may be traced and colored in three related tones suggested by the colors of the object. The aim is not a naturalistic effect, but a drawing, correct in form, and of pleasing color to the eye. The illustration comes from Reading, Mass.

### GRAMMAR

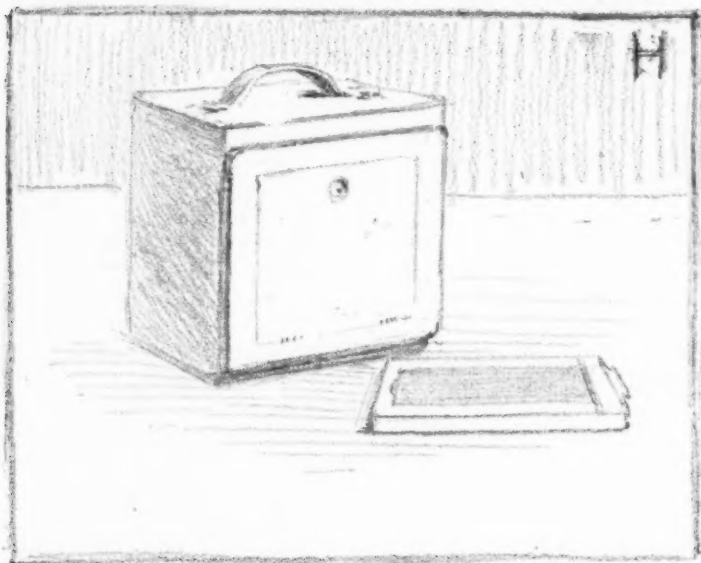
**SEVENTH YEAR. G. Make drawings from pleasing groups composed of spherical, hemispherical and cylindrical objects. Finish within an enclosing form, in related or analogous colors (Third mode).**

For suggestions as to method see last month's outline. The groups must be consistent in content (a glass of water and a lemon, for example, rather than a glass of water and a ball of twine); the objects must be consistently related in size (a tea-pot and cup rather than a football and a pocket whistle); the objects should be grouped so that the attention is not directed away from the group. The aim both in form and in



color is the utmost possible beauty within the enclosing form. The coloring may be in related tones suggested by the objects or wholly conventional—the only requirement is beauty through the use of analogous colors. The illustration is from Westfield, Mass.

**EIGHTH YEAR. H.** Make drawings from rectilinear objects, such as boxes, books, and furniture,



involving one and two sets of converging lines, in outline, and with suggested light and shade. Finish within an enclosing form, in the first, second, or third mode of color.

For suggestions as to method see last month's outline. The drawings should be correct in principle, even if crude in handling; but in this grade pupils should be able to suggest something of the

differences in textures. The surface of a glass is not like the surface of an orange, nor either of these like the surface of a fur cap. These differences in texture may be suggested by the character and direction of the stroke of the pencil. A correct drawing may be traced and colored in any pleasing scale of three or more tones, first, second, or third mode. The jar, H, is from Malden, Mass.

**NINTH YEAR. I. Make drawings from consistent groups of objects, from furniture, interiors, or from buildings visible from the schoolroom window. Render in outline, in suggested light and shade, or in color, using pencil, pen, or brush.**

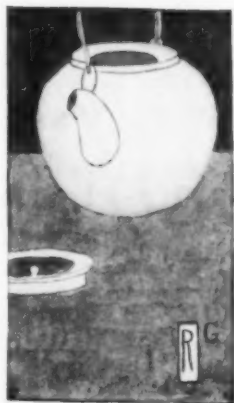
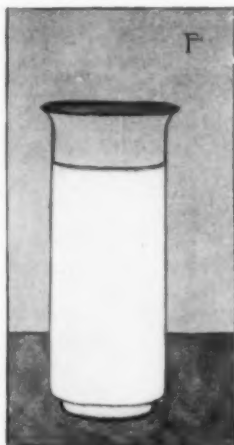
For method in sketching see last month's outline. The aim should be to establish the habit of looking first for those lines which are fundamental, which determine proportions, positions of parts, lines upon which minor detail depends.

An effective result is produced by using delicate washes of water color over a finished pencil drawing.

### HIGH SCHOOL

#### FREEHAND CLASSES.

Make drawings from groups arranged with special reference to harmony of color in the triads, red - yellow - blue,







orange-green-violet, and from interiors, corners of rooms, halls, vistas through doorways, etc.

These drawings should be not only drawn from the objects but colored from the objects also, as a rule; but at least one interior should be colored as the pupil's taste may direct. Let the problem be a beautifully colored dining room, reception room, chamber, or den, with an outlook towards the north, or south, or some other point, and with inadequate window space, or too much window space. Make the problem a practical one, such as arises in every home. The group is from a drawing by Frederick Whitney, Salem, Mass.

Continue the study of the history of art, as suggested last month.

#### MECHANICAL CLASSES.

Make drawings to scale, representing the four walls of some one room, with such permanent additions as window casings, base boards, dados, chair rails, picture moldings, mantles, book cases, etc. Plan a harmonious and appropriate scheme of color for the room and finish the drawings accordingly in flat tints.



This exercise might be worked out from the school room itself, with its appropriate decorations and scheme of color. A discussion of available materials, of methods of applying them, of relative cost and value should make such an exercise thoroughly practical, so that the pupil would be capable of renovating a room at home.

Continue the study of the history of architectural forms or of the selected phase of constructive art, as suggested last month.



## HELPFUL REFERENCE MATERIAL

### FEBRUARY WORK

In addition to that given last month bearing on the same subject.

Furniture. Book, Nov. 1903, pp. 118, 120; Drawing of, see Freehand Drawing, Cross, p. 17, etc.

Grouping. See Composition in Fine Art, Kettelle, Chap. IV, etc.; Augsburg, II, p. 127, etc. Drawing of Groups, Freehand Drawing, Cross, p. 9. Examples of. Book, Nov. 1901; May 1902; Feb. 1904; Light and Shade, Cross. Prang Text Books, IV and V.

Interiors. See Book, Nov. 1902, Burnham, An Eighth Grade Outline.

Interior Decoration. See School Sanitation and Decoration, Burrage and Bailey (D. C. Heath) Chaps. VI, VII, and VIII.

Notan, Light and Dark, arrangement of. See Composition, Dow, Chap. 10, etc.

Paper Cutting. Wills, Book, Jan. 1905. Prang Text Book II.

Pictorial Composition. Bailey, Year-Book, 1902, p. 100.

Silhouettes. See With Brush and Pen, Hall, section on Ink Work, etc.

## THE SCHOOL LIBRARY

**A Guide to the Birds of New England and Eastern New York.** By Ralph Hoffmann. Houghton Mifflin & Co., 1904. 5 x 7½, 358 pp. Illustrated. \$1.50.

The rest of the title is as follows—Containing a Key for each Season and Short Descriptions of over Two Hundred and Fifty Species with Particular Reference to their Appearance in the Field, by Ralph Hoffmann, Member of the American Ornithologists' Union, with four full-page plates by Louis Agassiz Fuertes and nearly one hundred cuts in the text. All of which forms the longest and driest sentence in the book. Among bird books this must take a prominent and authoritative place at once for several reasons. 1. Its author is a persistent and painstaking observer, a truthful reporter, and a clever translator of bird notes. 2. Its plan is as orderly as the feathers of a bird's wing, and the explanations are as clear as the note of a quail. 3. Its keys are astonishingly sensible. They fit the facts of experience and unlock its problems as a good key should.

If an excited child rushes in to his teacher and says, "I saw a bird; what do you suppose it was?" his teacher, knowing these keys, could probably tell him, provided the child could answer truthfully this series of most natural questions: What is the time of year? What was the color of the bird? How large was it? Where was he when you saw him? What was he doing? Was he alone? The keys are made for each month or sub-season, and group the birds according to their most easily-recognized marks, namely, color and size. Among the condensed and highly nutritious chapters in the fore-part of the book is one on Migration and another on Distribution with a most illuminating map of the Life Zones of the birds to be found east of the Catskills and north of Long Island. The volume is a convenient size, and a model for books of this class.

**A Popular Handbook of the Birds of the United States and Canada.** By Thomas Nuttall, New Revised and Annotated Edition by Montague

**Chamberlain.** Little, Brown & Co., 1903.  $5\frac{1}{2} \times 8\frac{1}{4}$ , 432 pp. 110 illustrations in color, and numerous engravings. \$3.00.\*

This standard reference book, formerly published in two volumes is now brought within reach of all. It is not a field book, primarily, but a desk book. Having indentified a bird by the use of some guide, one may learn most delightful facts about him here. For instance, while Hoffmann gives the bobolink one page, Nuttall gives him five, each containing twice as many words. The text is good reading. It has something of that well bred, stately, literary quality, so highly esteemed by our grandfathers. The color plates are a most attractive feature. About the only criticism one feels like making is that they do not tell the truth as to the *relative* sizes of the birds. No one can justly be said to know birds, who doesn't know this book of the birds of the whole country.

**Fireside Child Study.** By Patterson DuBois. Dodd, Mead & Co., 1903.  $4 \times 6\frac{1}{2}$ , 160 pp. 75 cents.

The constantly deepening interest of teachers in the ethical and moral training of their pupils is a sign of increasing wisdom. As an aid to that mutual understanding between teacher and pupil which is the only basis for genuine helpfulness along these lines, this latest book by Mr. DuBois will be welcomed by every one familiar with the previous work of this lover of children, and wise observer. To paraphrase a sentence in the Foreword, It is no secret that one may be a learned teacher or even a supervising principal, or both, and yet nag, neglect, or repel his own pupils. "This little book means to be a simple guide to the use of our common sense, our self restraint, in pursuit of our good intentions. It rests not on soft sentimentality, nor hard science, but on simple equity and kindness." Later the author says, "A knowledge of the fissure of Rolando or of the ganglionic system will not keep us from nagging, or from making snap

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\* Special price to Schools, \$2.00.

judgments of the child's motives." The book is full of "cases" which admirably supplement the wise suggestions for guidance in discipline. Not intended primarily for teachers it is, nevertheless, like Beckonings from Little Hands, The Point of Contact, and The Natural Way\*, packed with nourishing food for teachers of every grade.

**School Architecture.** By Wm. Geo. Bruce. Johnson Service Co., Milwaukee. Second edition, 4 x 5½, 124 pp., 70 illustrations. 50 cents.

This is well called a Handy Manual. One can scarcely imagine a more useful little book for members of building committees. It deals directly and concisely with such matters as, How to begin, Sites, Plans, Architect's fees, Heating, Ventilating, Furnishing, etc. The illustrations give the exteriors of some of the best buildings in the United States, confined, however, to buildings of eight rooms and more, usually more. Country committees need a similar book about ideal rural school buildings of from one to six rooms.

### THE JANUARY MAGAZINES

#### Booklovers.

The color plates are better again this month, the frontispiece being the best. Lelia Mechlin writes upon the recent comparative exhibition in New York under the title A Vindication of American Art. A version of The Gleaners by Millet, owned by Mrs. Henry Codman Potter is given on p. 26. The gleaners are nearer the stacks and the wain, and the picture is within a vertical oblong. Fromentin's dashing Falconer, owned by Mr. Samuel Untermyer, is reproduced on p. 28, and Wyant's Connecticut Valley, on p. 32. Hustling for Newspaper Pictures by Edward J. Wheelock is a revelation of modern

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\*This book has two chapters which, although they deal primarily with religious training, every teacher of drawing should read: Nurture by Atmosphere, or the indirect education of the Feelings, and Nurture by Light, or education through Vision,—the power of the pictorial.

methods. Marion Elliston describes The New Westminster Cathedral, and calls it The Crowning Glory of Byzantine Art. She might have added "in the West," out of respect to venerable and lovely Sta. Sophia. The World's Great Volcanoes, by W. N. Jennings, and A City Built on Rubies, are marvelously interesting and well illustrated. One does not often see a luckier photographic plate than that by G. F. Hoskins, p. 92. There is a vigorous caricature of Governor Pennypacker on p. 137, by V. Floyd Campbell. The head has astonishing solidity and character considering the extreme simplicity of the pen and ink handling.

### Century

The supreme article of the month for manual-arts teachers is Helen Keller's on the hand, A Chat about the Hand, but the most astonishing "chat" ever printed. Helen admires the Victory of Samothrace, but everybody must admire that Winged Victory we know as Helen Keller. Christian Brinton writes of Zuloaga, The Spanish Painter, and gives three examples of his work. A paper, in the Fossil Wonders of the West series, by Prof. Osborn describes and illustrates the evolution of Fitness in Ichthyosaurs. The best half-tone is "Aux Armes," p. 393, by Leon Guipon, admirably composed to reflect the subject, and unusually fine in its textures and values. On p. 396, the artist Miss Betts and the engraver Davidson have managed to produce the best silken curtain ever seen in a half-tone. On A Sampler, to which the silken curtain forms a frontispiece, is a masterpiece, in its way, by Clinton Scollard. The ornaments are dainty and quaint. The pictures of London in Transformation vary greatly in excellence. The Court House, p. 328, is one of the best, and the Cathedral, p. 336, one of the worst. The War Office, p. 232, is quite London like, but London never looks like that on p. 326 in the night. Look at El Coriano, on p. 453, a moment and then turn to the frontispiece. What other comment is necessary on the trend of Spanish art? Study Murillo's composition, textures, faces, and admire the painter, but do not forget to admire equally the skilful work of Timothy Cole.

**Chautauquan.**

The reading journey goes on pleasantly through Hamburg, Kiel and Lubeck, seventeen half-tones helping to make things vivid. Thomas Whitney Surette writes of Beethoven and His Music, and Henry S. Curtis of The Play Movement in Germany; an article which will help teachers interested in helping their children through their games. In connection with it should be read what is said about Play and Playgrounds, pp. 470 to 475. Walter L. Hervey describes Changes in the Common School Curriculum. Anna B. Comstock's second article on The Evergreens gives six illustrations from nature.

**Country Life.**

Always a photographic surprise! This month there are two; one, a set of plates from the Tarpon, the other, from the squirrel. How little ordinary mortals know about common things! Always pictures of extraordinary beauty! This month they accompany Mr. Capen's article on Elmwood, in the series on Country Homes of Famous Americans. The Revival of the Bow and Arrow, by Ernest Thompson Seton, will please the boys. How to keep Rubber Plants in Perfect Trim will help many an owner of these decorative shrubs. How to Plant a Tree and Suggestive Tree Lists, p. 303, will be of use to all who improve their school grounds this spring. Don't overlook the article on The Fresh-Water Aquarium, p. 287, or that on Stair Construction (if you are a manual training or mechanical drawing teacher) on p. 299, nor that on How to Build a Window, p. 305.

**Craftsman.**

The opening article by Frederick S. Lamb (the first of a series to deal in a new way with the subject of municipal art) is upon the Flower Memorial Library of Watertown, N. Y. The text and thirteen illustrations lead one to believe that the author is right when he says it is one of the most beautiful libraries in America. Most drawing teachers will be attracted by Art in the Home and in the School,—a lesson from Boutet de Monvel, by Irene Sargent. Would that we had the ability to decorate all our school rooms in that spirit. But the



most directly helpful article is *The Border Analyzed as a Decorative Agent*, from the French of Grasset. There are sixteen strong line drawings as illustration. Miss Sargent is doing us all great service by her wonderful translations—they are more than that—interpretations, let us say, from the French. *Pewter-Craft* has examples of fine design, and *Silver-Craft*, as another article might be called, has examples of decadent design. Dr. Ross of Harvard says houses either rest on the earth or perch. The houses by Hunt and Gray rest gracefully, especially that on p. 442. There is an appreciative article on the recent work of Jerome Connor, an American sculptor of originality and promise, and a most readable article on William Morris, by George Wharton James.

### **Delineator**

There are two unusually interesting sets of pictures this month; those of Charles Livingstone Bull, illustrating Frank Baum's *Animal Fairy Tales*, and those by Fred Richardson for *The Curiosity of Carney* by Seumas MacManus. The first are of animals excellently well composed and rendered in values; the second, of the liveliest sort of people done in pen and ink. Some *Feathered Royalties* will open the eyes of many a boy as to how hens are "kept." Lovers of Longfellow's *Wreck of the Hesperus*, will want to read Herbert D. Ward's *Norman's Woe*. Wide awake children will find the *Punch and Judy* show, p. 109, good for any time in the year. Teachers of sewing will find useful suggestions on pp. 112 to 120.

### **Harper's.**

Do look at Peter Newell's ridiculous and amusing production on p. 329. On p. 398 is one of the most thoroughly successful experiments in the use of a tint block which has yet appeared. How cheap the blue one looks beside it (p.300). The green one, p. 299, is also a failure, but that on p. 296 is almost equal to the best. The black-and-whites best worth studying this month are the two by Elizabeth Shippen Green, pp. 291 and 293, for their bold and sure drawing; those by Albert Herter, pp. 249 and 254, for their truthful values; and those by

Howard Pyle, pp. 263, 259, and frontispiece, for their composition and the temperate use of one color. Sterner's work, pp. 270 and 277 is not of his best, though "I wonder if he'll come," is not too bad. There are two or three good half-tones from fine old English portraits in a Doctor to Kings.

### House Beautiful.

An effective cover in blue by Paul Strayer is a pleasant introduction to this entertaining number. Look at the design for the table of contents, at the head piece, p. 13, and at the tail piece, p. 21; they are not all signed "P. S." but they are all out of the ordinary, and well handled. Joseph H. Adams writes on Home Made Mission Furniture, or as it might appropriately be called, The Good Taste of the Poor, in contrast to another article entitled The Poor Taste of the Rich. "The Arte and Crafte to knowe Well to Dye" gives receipts for fifteen good colors. Squab Raïsing for Profit by Harold R. Briggs has thirteen taking illustrations. There are six views illustrating Old Chester and Its Architecture by Elizabeth E. Goldsmith, and three from the charming old inn at Dives, France. On p. 38 is the first of a series of drawings of American Homes, that of the American Indian.

### McClure's.

A striking cover design. Center of interest too low to be entirely satisfactory. Heavier lettering at the top would have improved it. The most directly useful article for schools is A Glimpse of Beavers at Work by C. E. Williams. The pictures this month are an unusual lot. If you were ever in the Red Cañon of the Gunnison at sunset or in the Garden of the Gods, Colorado, you will appreciate the Frontispiece; if not, you will think it overdone. Frost is equal to the occasion on p. 229! Lester Ralph's illustrations for The Steed of Bells seem to combine Albert Durer's love of intricate detail with Aubrey Beardsley's love of the erratic in composition. They are rather entertaining—like the story. F. Walter Taylor's drawing p. 279, is an astonishing piece of work. The emphasis—and that very emphatic—placed by the drawing upon the words of the legend below, is upon "Her" and

"Mountain;" the other words are only hinted at, so to speak. Alice Barber Stephens' children, p. 321, are alive, and skilfully grouped, and her bed spread, p. 326, is "the real thing."

### New England.

The leading number by Mary H. Northend describes Historic Salem. Mary K. Richardson presents Hans Memling in a brief article, and Jean Oliver gives an inside view of the famous Copley Society of Boston, with seventeen illustrations, among them a view of the Hall\* as it appeared at the time of the Whistler Show, 1904.

### Outing.

The unique feature of this number is the group of Boar's Heads in Caspar Whitney's fascinating article In the Swamps of Malay. The most directly helpful drawings are those in flat tones with strong outlines by B. Cory Kilvert for Sandy's Santa Claus. Mark Twain's Country is described and well illustrated by Clifton Johnson, and The Heart of the Desert by Charles F. Holder. The high school poster makers will find in Some Champions of 1904, and elsewhere a good tennis player, shot slinger, golf player, runner, jumper, and what not? already to copy. The first article, Linnet-singing in East London, by Ralph D. Paine, leads one to hope that the linnet will one day drive out the cock and the prize fighter. In Skate-Sailing Made Easy, with eight large illustrations, William F. Ollie, whets the appetite for such sport. The older boys will be interested in Indoor Training for Outdoor Sport by Leonidas Hubbard Jr., and in Emerson Hough's article on the famous Kit Carson. Dan Beard shows how to put on snow shoes.

### Printing Art.

Fine bits of coloring—combinations worth remembering—are as follows: Title page: Shamrock Green (at p. 262), an unusually good red and green—compare this quiet red with the uneasy one on the

\* Another view is to be found in *The American Monthly Review of Reviews*, by Ernest Knauff, with six illustrations.

Princess cover at p. 312; the orange-yellow page, at 268; the frontispiece (its color is about its only merit); page 279, a charming blue-green, at middle value; the gun plate, at p. 300; Order of Service, at p. 306; Hampden, at p. 314; and the New Brown, at p. 322,—the green here is too intense and too low in value. In value it should have been half-way between the paper and the dark Brown. An admirable Roman letter for use in school work is the Bulfinch Old-style, pp. 308, 309, and the Commercial Title pages, 287—297, will offer suggestions as to the arrangement of title pages for school work. The examples of Text-Book Illustrations not only show what our best school books contain, but exemplify wood engraving, p. 286; line engraving with a tint, p. 284; straight half-tone, p. 283; three-color plates, p. 282, inset; half-tone with tint block, p. 282; engraved half-tone with tint block, p. 279. This last is the finest picture in the magazine.

### Scribner's.

Amsterdam Impressions by Edward Penfield is a departure from the usual in magazine illustration, and a most welcome and instructive move. The strong definite drawing, the simple bold coloring, make these illustrations of unusual value to teachers of drawing as well as to teachers of Geography. The other striking feature of this number is The Bearer of Glad Tidings by Guy Wetmore Carryl, with decorative pages produced by the united skill of F. Luis Mora and G. Alden Peirson. One of Aylward's best half-tone plates is to be seen on p. 84. Wenzell has given Miss Bart a good head, but the rest of the Frontispiece is somewhat shaky and uncertain in its drawing. Everybody with pleasant memories of The Cloister and the Hearth, will want to read the well illustrated article by Ernest C. Peixotto, p. 116. Frank Fowler's Art Criticism from the Standpoint of a Painter, is worth a most thoughtful reading.

### St. Nicholas.

The boys who want to know how to make ice-boats, snow-shoes, skate-sails, sleds, etc., will find out by studying the admirable article by Joseph H. Adams, p. 249. Bertha Runkle's Child Life in China

and Japan is sympathetically written and adequately illustrated. Mr. Coffin's third paper, comparing Titian with Holbein, and Correggio with Michelangelo, is thoroughly educational. Mr. Coffin succeeds fairly well in keeping the pictures themselves to the fore. Some who begin with *How to Study Pictures*, end with *What I know about Painters!* That child-capturing story, *Queen Tixi of Ix*, is well illustrated by Frederick Richardson. In both drawing and color he strikes the right note to harmonize with Frank Baum's. Page 271 with its clean cut engravings might almost be called *A Key to Common Sea Shore Shells*. This magazine seems to hit the nail on the head, every month.

### Studio.

For direct, sure, forceful pencil drawing, high school students should observe the work of Arnold Mitchell, pp. 202-209. As the strongest possible contrast in interpreting architectural forms turn to the water colors of T. L. Shoosmith, pp. 227-232. This artist stands for mass and value, though his coloring is better than the average (see p. 229). The work of E. A. Taylor is full of suggestion to the manual-arts teacher, suggestions of what to do, and in some cases, of what not to do, for example on p. 220. If these table legs, wrong side up, have caps, why not gowns? The high school teacher will have to search long for a better example of tree drawing than that by Sir Charles Holroyd, p. 251. There are sumptuous book bindings, pp. 253-255 and LXI-LXIV, including the work of such American designers as Barton, Updike, Sturgis, and Martin of the Massachusetts Normal Art School. Mr. Pattison of the Art Institute, Chicago, discusses the Mural Decorations of C. Y. Turner at Baltimore, with four illustrations.\* Louis Moe seems to be an odd genius (see pp. 260-263). Fine decorative landscapes are *The River*, p. 211; *Schonburg*, p. 214; *The Little Path*, p. 225; and *Along Virgilian Shores*, p. 268. Hang where the children can see it the admirable reproduction of Mrs. Borough Johnson's *Child with Orange*. That is an exceptionally fine example of four tone printing, yellow, red, blue and gray.

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\* Three of these appear in the *Outlook* of January 7.

**World Today.**

Five notable pictures in the Carnegie Institute Exhibition are shown in half-tone, pp. 5-6. The Palms of the Colorado Desert, by Edmund Mitchell, beautifully illustrated, Mr. Slater's report on the Twelfth National Irrigation Congress, and Mr. Meek's on Railroad Building in Tropical Mexico, will help teachers of geography. Canada's Governor-Generals, by J. Macdonald Oxley, with nine portraits and a very cleverly tinted half-tone of Rideau Hall, will help teachers of history. The most useful article which has yet appeared on Medieval Armor is that by James William Pattison. It contains ten admirable photographic illustrations from specimens in the Metropolitan collection, New York.

**Miscellaneous.**

The Garden Magazine, a new venture of Doubleday, Page & Co. promises to be of direct help to all interested in school gardens. The first number has the fine half-tones, the strikingly original photographic features, and the appetizing appearance of Country Life, though it is somewhat smaller, and is limited to its special topic, Practical Gardening.

Masters in Art for January shows Watts and his work at their best. The superb plates, so delicately toned, are more pleasing at first sight, than the coppery originals in the National Gallery. The subjects have been selected with unerring good sense. They present the breadth, the insight, the power of the painter's genius,—the facts we should remember—and only hint at his mannerisms and other idiosyncrasies, which we ought to overlook. To know the work of any artist, begin with Masters in Art, if his name is found in the list, and having attained the point of view there presented, follow the subject with the aid of the excellent bibliography there given.

The World's Work for January contains a splendid article on John W. Alexander and his work, by Charles H. Coffin, with twenty-one illustrations. Compare his portraits of Whitman, Dr. Patton and Geraldine Russell, if you wish to get some idea of Alexander's range

as an interpreter of character. There is a good article on Evening Schools for Foreigners by Adèle Marie Shaw, and another, that everybody ought to read, A Great Farmer at Work, by Harry Hodgson.

The Outlook for January 7th contains several articles of great value to teachers: Gibraltar, the Mountain of Tarek, by Charles Willington Furlong, whose strong illustrations have a marked individuality.; The Man Beethoven, by Daniel Gregory Mason; The Inner Life of German Sculpture by Kuno Francke, with eight illustrations, among them that masterpiece in bronze, the tomb of St. Sebald, by Peter Vischer; The Burning of the Peggy Stewart, by Charles de Kay, with illustrations from the mural paintings by C. T. Turner, in the Court House at Baltimore.

The Center of Vision, published by the students of the Massachusetts Normal Art School, is steadily growing in size, in beauty, and in flavor. It begins to smack of the soil!

Le Moniteur du Dessin, a journal for drawing teachers published by Mme. R. Gauguier, Paris, is sure to contain, every month, something novel and suggestive. In the December number is a plate showing the decorative possibilities of wooden shavings as elements of design. Another interesting plate is that giving thirty-seven sketches illustrating a two-hour examination paper on the history of art, by J. M. Valton.

The Report of the Superintendent of Indian Schools, for 1904, just published by the Government, contains eight half-tone plates showing Indians working in the laundry, the school garden, at the loom, and in school rooms, sewing, darning, and studying, much like white children. The number of Indians in schools in the United States increased 30,000 last year.

## EDITORIAL

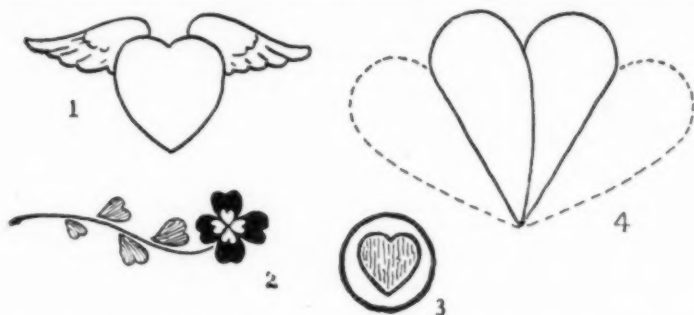
THIS is the time of year to discover what storm and night can do for your commonplace world. Until three o'clock last Sunday the blinding swirl and burying sift of snow had kept us by the fire-side. Emerson's Snowstorm and Whittier's Snow-bound were never more delicious, but they whetted our desire for a tramp through the white world; and when, as the night fell, the clouds were suddenly rolled together as a scroll, and the steadfast stars appeared, and the great moon came up out of the sea, we could resist the call no longer. Completely armed in reefers and hip boots, in caps and mittens, the boys and I set out for church, well knowing that other nature lovers would be there to thank God for such a deluge of beauty as the day had brought. To go by the road never occurred to us. Who would march along a State highway between wooden houses when he might wade the white sea of crystal among the dark evergreens of the hillside pastures? We laughed aloud in pure exaltation of spirit as we plunged into the drifts of the winding way "across." What tonic air from off the roaring sea! What a gorgeous star-splashed night! What a magic landscape beneath the glowing moon! The stiff bayberry bushes bordering the path had become reefs of branching coral as white as the light. The dwarf savin where the quails once hid was the rounded hut of an Eskimo. The stately cedars, clad in rich, dark velvet as we ap-



proached them, seen afterward from behind, were robed in ermine. Down the slope of the hill we ploughed, across the road, and over the wall into the meadow-pasture of the Royal Oak. Against the whole eastern sky that monarch spread his fan of twigs, and his great shadow lay along the snow like a filagree of lapis lazuli upon a ground of frosted silver. Through the rough sea of the tussocked meadow we labored into the calm whiteness of the Mushroom Field. The Fairy Rings had perished long ago at the very bottom of the frozen flood, but the fairies themselves—odd elfin shapes, dark deformed, gnome-like figures—were walking on the shining sea, casting their blue shadows on the foam! We saluted them merrily and passed along; but turning for another look at them, behold, they had disappeared! That baby cedars half buried in the snow could play such pranks seemed impossible. The way they came and went was positively uncanny. But it was a magic night. The snow-choked wood bordering the field to the north, appeared to be a swelling hillside with a few low bushes growing on its crest. The old rock maple by the southern wall had caught the spirit of the time; for looking upward through its branches to the moon, we found that half its icy twigs had decked themselves with stars. We wondered what new marvel the brook, Forget-me-not, would have to show. It had disappeared! Not a sign was left of it but a hump of

white where the rude stone bridge once stood. Was the little brook frozen stiff and dead? And was this the mound above its new-made grave? Ah, there was a little burrow in its side! Kneeling we put our ears upon the opening. Perhaps there might be yet some sign of life. It was just possible that Forget-me-not Brook had been hastily buried alive! Yes, yes; there was a sign of life, a sound, just heard; as if from some far shore, a tinkling music sounded, and its voice was sweet: "Not dead, not dead; the beauteous night will melt into a beauteous morning; the beautiful winter will become a spring more beautiful."

¶ As Mr. Hoffmann says in his article on bird study, it is time already to begin to prepare ourselves for the spring work. Time flies faster than the birds! They will be here again before we know it. But before they arrive we must pay our respects to St. Valentine and the saintly hero who never told a lie. I had intended to publish examples of the valentines sent by the children last year, but I have changed my mind, and for two reasons. First, because (like some people) they would occupy more room than they could fill; and second, because (like certain other people) they were not overburdened with ideas. The best of the lot was that described by Miss Bradley in this number, and the only new elements were those here shown, the flying heart, the folding



double heart (it is shown folded at 4, the dotted lines indicating its form when opened that its hidden message may be revealed), the spray of "heartsease," and the heart within a golden ring. These are all simple and good, easily adaptable to grade work. Unfortunately, names and addresses did not accompany the valentines from which these are taken, and proper acknowledgments are therefore impossible.

¶ Here is a paragraph from a letter to the Editor by Miss Katherine D. Whitman, who did such excellent work in drawing in Northampton, Mass. It may help to make St. Valentine a little more real.

47 Via Modena, ROME,

February 15, 1904.

These days in Rome are so happy! There seems to be no end of sight-seeing or of opportunity for interesting study in this Eternal City. Yesterday we took a little trip outside the walls, and when most of the people alighted at a side road, we alighted also and fol-

lowed the crowd for I felt sure that something of interest was going on to lead so many people, like the Pied Piper of Hamelin, into the side of a hill. This hill, however, did not close over us. We followed the crowd in, and found ourselves "assisting," as the French say, in a service in the Catacombs of St. Valentine, this being the fourteenth of February. It was weird and picturesque, this low vaulted cavern, lighted by candles in rough metal hoops suspended from the earthen roof, which echoed with the singing of the choir unaccompanied by organ or other instrument. It took us back to the early days of Christianity when the service was perhaps performed in just such a way, but probably at night and in constant fear of discovery.

¶ In the next February number we ought to have something about George Washington papers. I have just three examples of illustrated language work inspired by his birthday, which do not contain crossed flags, hatchets with cherries painted on the blade, American eagles building nests in cherry trees while the axe is being laid at the root, or some other equally absurd ugliness. Here is a splendid problem for supervisors and teachers to solve. Wanted: Beautiful George Washington papers; papers containing appropriate symbols, sensible text, well arranged according to the principles of design, and pleasing to children. Any examples sent to the editor will be suitably acknowledged,\* and used to make the February number next year more helpful to us all.

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\* Provided name and full address accompany each example.

¶ The prescribed work of the month is the representation of objects, especially of objects in groups. The article on Grouping by Mr. Parsons will be found to be helpful to all who think. It deals with fundamental considerations. The aim in making a group should be to produce the largest possible amount of beauty within the given space, the same as in the designing of jewelry. Very commonplace things often take on an astonishing seemliness when well set in a group. A good group exemplifies Emerson's Each and All. Read it to your grammar and high school pupils.

¶ Here is an interesting letter called forth by the article on the hooked rug.

ELLSWORTH, ME., Dec. 20, 1904.

DEAR MR. BAILEY:

This afternoon I went to see a very sweet woman, a widow who lives nearly a mile beyond us. I wish you could see the knitted bedspread she is just completing. It is really beautiful. She has kept it on hand for busy work for the past two years. It is made of squares about ten inches in diameter with a very good radial design of leaves in each. The workmanship is exquisite. Her floors are covered with braided and drawn rugs, executed in the same beautiful manner. When her husband was alive she knit all his underclothing. She does beautiful spinning, too. Do you know of any place where some of these fine workmen could dispose of their hand-spun yarns to advantage?\*

In the article on drawn rugs in The School Arts Book, the writer suggests that each little tuft of pile should be clipped as the work pro-

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\*Perhaps some reader can help me answer this. Editor.

ceeds. No clipping whatever should be done until the rug is all hooked. It is much more even if done in this way. I tried it upon suggestion from a neighbor when I was a child.

The drawn rug is surely an outgrowth of its environment and an article of necessity in the unheated, loosely built country New England house. When the wind is high and the ground is covered with snow a perfect gale of wind blows in under the door from each unheated room and hall. A small drawn rug keeps out the wind. The floor is cold. A drawn rug under one's feet is a necessity. They are such a comfort, even a badly designed one begins to look rather pleasing after a time.

To-day I am spinning. The yarn isn't very smooth. I am very proud of it, however. When I was a small girl, I made some very pretty door mats by ravelling ingrain carpeting, and using a half-dozen threads instead of narrow strips of flannel or cotton. They are much prettier than rag rugs. I hope to use my yarn for this purpose when it is dyed unless I fall heir to a loom.

Yours most sincerely,

CORDELIA J. STANWOOD.

¶ Several letters of late have asked for information on mechanical drawing. Two recent publications in rather novel form are as follows :

1. Geometric Problems, and their application to constructive drawings, by Miss Charlotte Whitney Stoddard, Director of Drawing, Syracuse, N. Y. Prang Educational Company, 1904. This book, in large pamphlet form, contains Gothic and Roman alphabets, Definitions illustrated, and a thoughtfully planned course laid out by terms, upon pages so arranged that the drawings may be added by pupils. Any one who will work this book through faithfully, will acquire a complete knowledge of the fundamen-

tally important elements of constructive drawing. Price per dozen, \$3.60. Liberal discounts to Boards of Education and Supervisors of Drawing. Address The Prang Educational Company, New York, Boston, Chicago.

2. Architectural Drawing Plates. By Frank E. Mathewson, instructor in drawing, Mechanics Arts High School, Springfield, Mass. The Taylor-Holden Company, 1904. These ten plates are arranged, for students who have completed an elementary course in working-drawing and projection, in a portfolio, the first of a proposed series the later parts of which will deal with the orders of architecture. A sample from this first folio appeared in last month's magazine. The plates are all clear, correct, and thoroughly practical. The price is 75 cents for the folio of ten drawings.

¶ Any teacher of drawing who reads this and who longs to become a part of the great metropolitan educational organization in New York City, should remember that the next examination of applicants for licenses as special teachers of drawing and constructive work, will be conducted by the Board of Examiners on Wednesday and Thursday, February 15th and 16th, at the Hall of the Board of Education, Park Ave. and 59th St., Manhattan. A card to William H. Maxwell, City Superintendent of Schools, at the above address, will bring you a circular of information.

¶ One of the most interesting and companionable of the men now engaged in teaching drawing writes : "I am going to Europe next summer. If you know of any fellow who is interested in craftwork and who would like to tramp and sketch in Germany and Italy for a few months on an economical basis, will you give him my address ?" Now if any fellow who reads this is sufficiently interested to send me his address I will forward it to my friend. Whoever goes with him will have a good time.

¶ Commend me to the teacher with a delightful fad. We may teach for bread, but if healthy we must have some sort of white hyacinth to feed the soul. Frank Mathewson is a teacher of mechanical drawing, but he produces fine printing for the fun of it. His edition of Eugene Field's "Somewhat Curious Tale," The Story of the Two Friars, which may be had through the Taylor-Holden Company, Springfield, Mass., is worth having as a stimulant.

¶ A Course of Lectures of importance to every Supervisor and teacher of drawing, is to be given at Boylston Chambers, 739 Boylston St., Boston, on Tuesdays, Jan. 24, Feb. 7, 21, March 7, 21, and April 4, by Mr. C. Howard Walker and Dr. Denman W. Ross. The subjects deal with design and color, including applications in modeling, construction and interior decoration. Tickets \$2.00 for the course. Apply to Design Department, School of the Museum, at the above address.



## JANUARY COMPETITION

### DESIGN

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### AWARDS

#### First Prize, \$5.

Howell Hallett, Screen, Grade VIII, Reading, Mass.

#### Second Prize, \$3, each.

Elsie Gray, Booklet, Grade IX, Easthampton, Mass.

Virginie Patre, Penwiper, Grade VII, Easthampton, Mass.

#### Third Prize, School Arts Book for a year.

Dotha Reed, Grade V, Bristol, Conn.

E. Hazen Walton, Grade V, Wakefield, Mass.

Bertha Johnson, Grade III, Seattle, Wash.

Mary E. Vinal, Grade VIII, No. Scituate, Mass.

Bertha H. Morrison, Grade IX, Easthampton, Mass.

#### Fourth Prize, Packet of Ornamental Initials.

Jack Thorburn, Grade VII, Reading, Mass.

Theodore L. Bailey, Grade V, No. Scituate, Mass.

Ruth Patterson, Grade IX, Bristol, Conn.

Herman Herzog, Grade V, Seattle, Wash.

Paul Litchfield, Grade VIII, No. Scituate, Mass.

Grace A. Morey, Grade VII, Easthampton, Mass.

Lucy M. Treadway, Grade VII, (no town given)

Claude N. Sparks, Grade VI, Bristol, Conn.

Helen Walsh, Grade II, Wakefield, Mass.

Grace Roberts, Grade IV, Bristol, Conn.


### HONORABLE MENTION

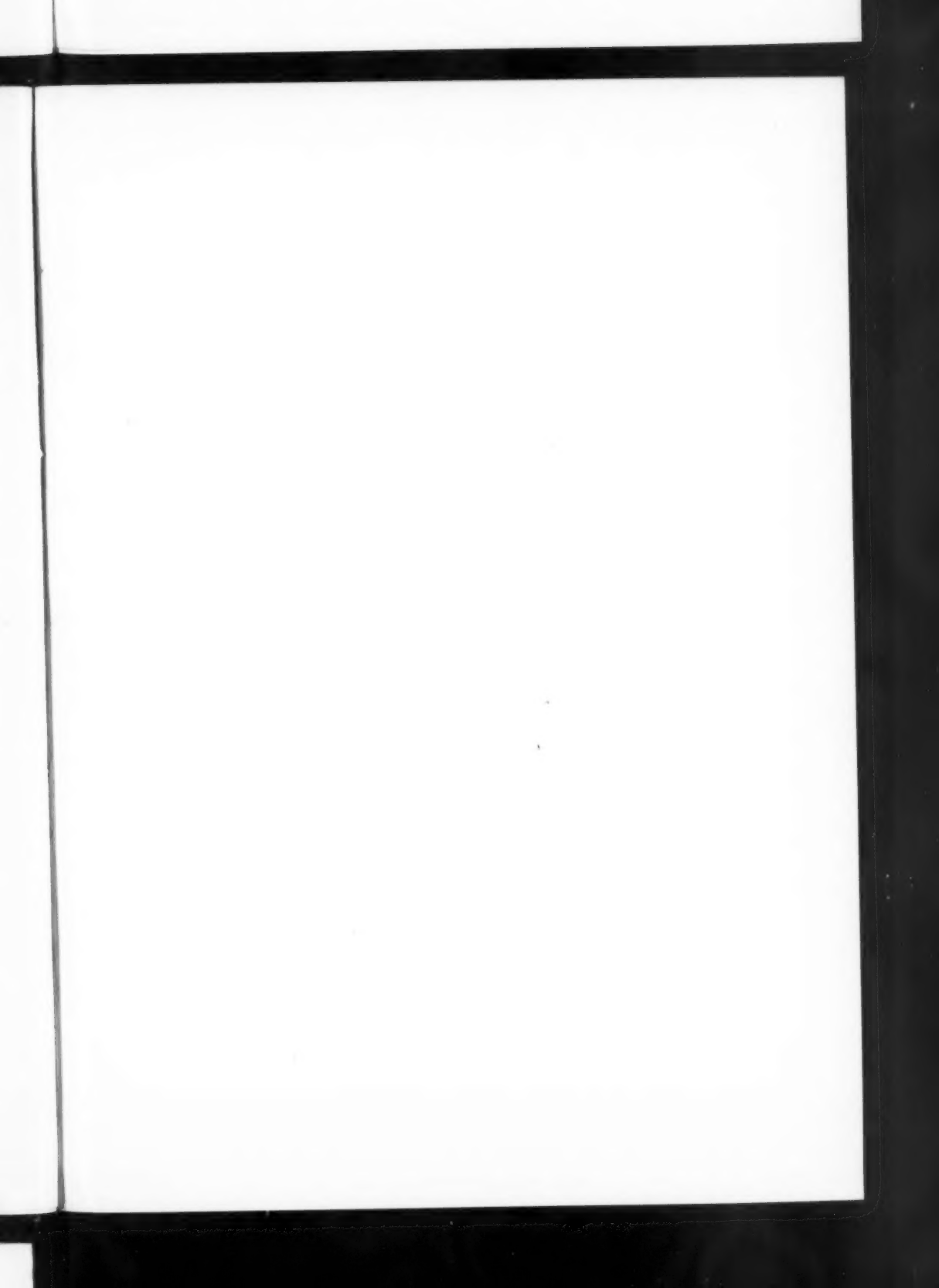
Roberta Adamson, Everett, Mass.	Martha Krutz, Seattle, Wash.
Ethel Barnes, Bristol, Conn.	Cora S. Longfellow, N. Scituate.
Blanche Batchelder, 5, Wakefield.	Mabel Mann, Marshalltown, Iowa.
Nellie Brazee, Bristol, Conn.	Philip Merian, Rye, N. Y.
Robert P. Brugger, Ephrata, Pa.	Lorenzo Moltini, Danbury, Conn.
Mary Cari, Bristol, Conn.	Bertha Moore, Seattle, Wash.
Michael Carlo, Rye, N. Y.	Minnie Muse, Wakefield.
Lilian Carpenter, Bristol, Conn.	Edwin T. Osborne, N. Scituate.
Dannie Deegan, E. Bristol, Conn.	Hiram Patterson, Seattle, Wash.
Maud Eskildson, Wakefield,	Helen Perkins, Bristol, Conn.
Marion Flint, Reading, Mass.	Kei Sakamoto, Seattle, Wash.
George Foster, Seattle, Wash.	Oliva Schlafla, Seattle, Wash.
Carrie Frost, Seattle, Wash.	Benjamin Schulze, Seattle, Wash.
Beatrice Graff, Marshalltown, Ia.	Ethel Strout, Reading.
Alexander Johnson, Bristol, Conn.	Maude Thomas, Rye, N. Y.
Edith D. Judge, Malden.	Nellie Warner, Reading.
Dorothy Westerlund, Rye, N. Y.	

The December Outline called for various forms of work which may be grouped under the general topic Applied Design. The sheets and constructed objects submitted were indicative of an increasingly wide response.

The work was, on the whole, better than that submitted last month. Much of it was markedly original, though falling within the limits prescribed in the outline. The animal borders from Seattle, Washington, and the Christmas booklets and other tokens from Wakefield and Reading, Mass., were especially fresh and attractive.

The poorest work submitted was that with the abstract spot. Not more than a half-dozen sheets out of the hundred or more, reflected any apprehension of the meaning of Rhythm.

 Do not forget to give street and number as well as name of school, town, and state. This is a big country and a child is small. Only a fine-toothed address will find him.



**WALTHAM  
MERCHANTS'  
WEEK  
MAY 9<sup>TO</sup> 14**

An illustration of a woman in a long dark dress and hat, a young girl in a dark dress and hat, and a young boy in a dark suit and hat, standing next to a small dog.

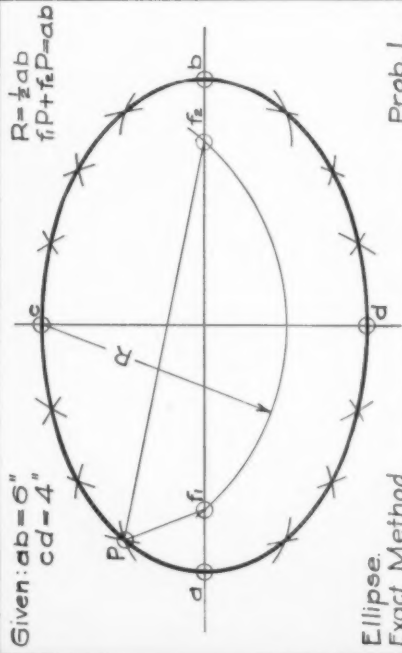
**MERCHANTS' WEEK  
WALTHAM  
MAY 9 TO 14**

**CENTRAL WOODS**

**BARGAINS**

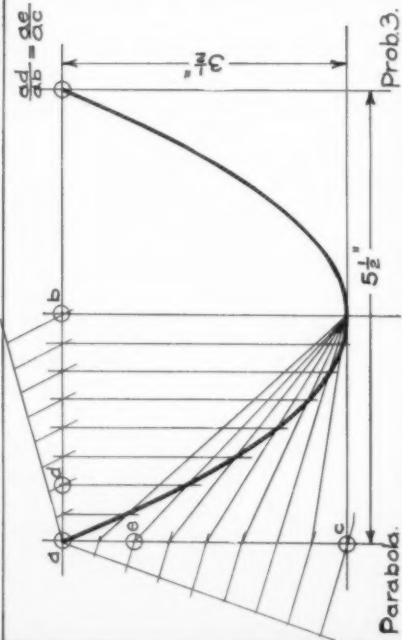
An illustration of a group of people, including two women in long dark dresses, a young boy, a young girl, and a woman in a light-colored dress, standing in front of a display board. A small dog is also present.





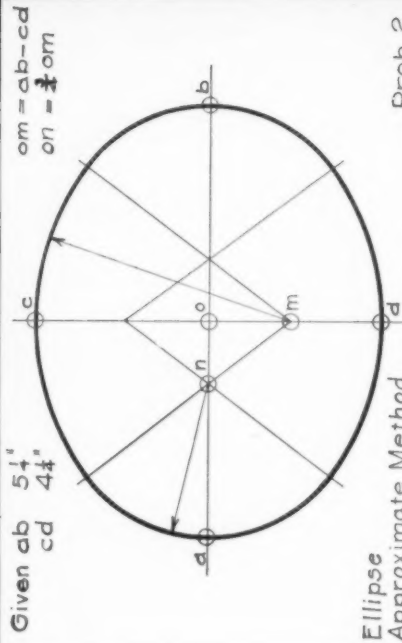
Ellipse  
Exact Method

Prob. 1.



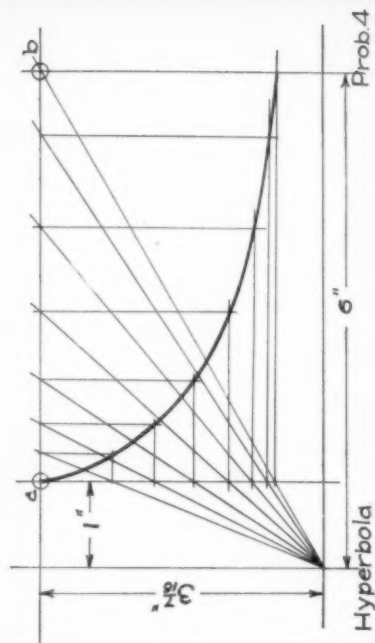
Parabola.

Prob. 3.



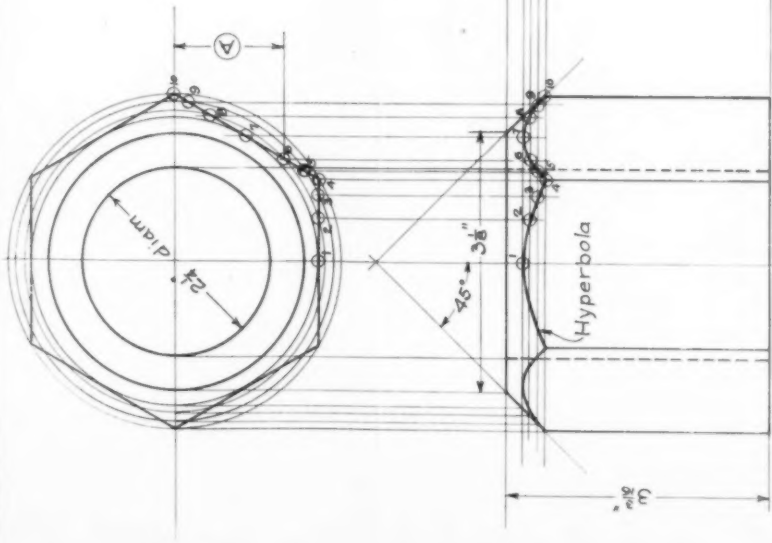
Ellipse  
Approximate Method

Prob. 2.



Hyperbola

Prob. 4



NUT FOR BOLT  
Intersection of Cone and Hexagonal Prism.

### Intersection of Cone and Hexagonal Prism.

